

# JEFFERSON MONTHLY



## Localizing School Lunch





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American music legend John Prine takes the stage at the Cascade Theatre in Redding on Monday, April 12 (see Artscene p. 28 for details).



PHOTO: ALAN JUSTICE

The California Redwoods Bird & Nature Festival takes place May 7–9 (see Spotlight, p. 22 for details).



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## ON THE COVER

Peas growing in a school garden with a student made row marker.

PHOTO: DANA KRISTAL

The JEFFERSON MONTHLY Vol. 34 No. 4 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

### Jefferson Monthly Credits:

*Editor:* Abigail Kraft

*Managing Editor:* Paul Westhelle

*Design/Production:* Impact Publications

*Artscene Editors:* Paul Christensen & Miki Smirl

*Poetry Editors:* Vince & Patty Wixon

*Printing:* Apple Press

# JEFFERSON MONTHLY

## CONTENTS

APRIL 2010

### FEATURES

#### 6 Localizing School Lunch

*By Christina Ammon*

For years, Ashland parents, teachers, and school board members have discussed incorporating more fresh, local foods into cafeteria lunches. Appealing as the idea may be, they've been vexed by questions of how to keep the meals affordable, ensure a reliable food supply, and guarantee food safety. This is a concern that faces many parents and those around the agriculturally rich State of Jefferson. We live in an area where fresh food is plentiful, so how do we get these products into our schools, into the mouths of our growing children?

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PHOTO: DAVID COOPER

Oregon Shakespeare Festival presents *Hamlet*. Hamlet (Dan Donohue) toys with Laertes (David DeSantos) who falls on the King (Jeffrey King) as the Queen (Greta Oglesby) succumbs to poisoned wine. A security guard (Ramiz Monsef) prepares to defend the King.

### COLUMNS

#### 5 Tuned In

*Ronald Kramer*

#### 10 Theater & The Arts

*Molly Tinsley*

#### 11 Jefferson Almanac

*Lara Vesta*

#### 12 Inside the Box

*Scott Dewing*

#### 14 Recordings

*Cindy DeGroft*

#### 18 Nature Notes

*Frank Lang*

#### 20 As It Was

#### 21 Poetry

*Michael McGriff*

### DEPARTMENTS

#### 22 Spotlight

*Sandra Jerabek*

#### 25 Jefferson Public Radio Program Guide

#### 28 Artscene

#### 15 Classified Advertisements



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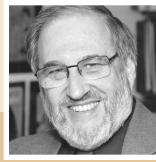
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## Tuned In *Ronald Kramer*

# Doing Less with Less

A news story caught my eye the other day. ABC News announced that it was terminating 300 people nationwide and closing all of its news bureaus outside of New York. ABC News' reporting from the rest of the country was going to be switched from regional network-staffed bureaus to solitary reporters who would gather and edit news material for submission to the network in the way that the Internet has led many citizens into the techniques of capturing and shaping sound and video.

The story took me back. In my 20s, I worked for ABC in Hollywood, where I directed the network's national radio news broadcasts. It was an intense time. Watergate occurred during my last year with ABC, and was probably the professional highlight of my time with the network. Before Nixon returned to public life in the late 1980s, I had been able to say that I had directed the coverage of his last public appearance, when he returned to San Clemente following his abrupt departure from the White House. It was kind of a heady experience, being in the center of breaking news on a national scale.

ABC's West Coast presence dated all the way back to the 1927 inauguration of network radio service in western America. While ABC had by then abandoned its older studios, a symbol of the network's heritage, and had moved to new quarters, it still had some equipment in use that dated back to the 1930s and even the storeroom held treasures from the golden age of network radio. It was my only experience working for a large, national employer.

The reason ABC had western studios was two-fold. First and foremost, it was deemed philosophically necessary to effectively gather and report the news for both radio and television. Geography also produced a more practical reason: In the analog days before satellite communications, it was the network's only way of time-correcting the relay of programs and commercials to affiliated stations in different time zones. For example, if a sponsor bought a 9 AM East-

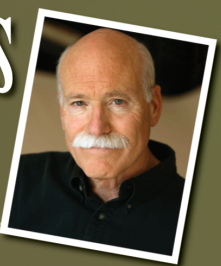
ern time commercial spot in a newscast, we would insert that same commercial into a 12 noon Eastern time newscast to that it aired at 9 AM Pacific time. We followed the clock in other ways as well. While the majority of newscasts originated in New York, Washington or Chicago during the early morning and mid-day hours, by late afternoon newscast origination moved west to us until, by evening, we were originating virtually all of the network's news product.

When ABC decided to adopt a new system that handled all of the time-correcting functions from New York, West Coast operations were significantly reduced. While ABC News continued to operate bureaus in Los Angeles and elsewhere, not long after I left ABC decided to also move a great deal of the network's news origination back to New York. I had already decided that my permanent professional path wasn't at ABC

CONTINUED ON PAGE 11

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Students opening pea pods just picked for an on-farm harvest meal.

PHOTO: DANA KRISTAL

# Localizing School Lunch

By Christina Ammon

This dire health crisis has prompted a second look at these federal meal programs. Certainly we have succeeded in procuring quantities of food. But what about the quality?

A few years back, I managed Eagle Mill Farm, a 20-acre bottomland rich in vegetables, grapes, and flowers. Our easy location off the Interstate-5 in Ashland inspired dozens of elementary school classes to visit each year. Though perpetually behind on field chores, we were happy to host the kids, involve them in planting, and take them on tours of the vineyard.

The best times, though, were cooking with the kids during the fall harvest season. Together, we'd make pizzas with fresh grown basil, just-plucked romas, and bright zucchinis. Those harvest meal afternoons were culinary heaven, and were a testament against the widely held notion that kids don't like vegetables.

After the farm meals, the kids would go back to their normal life—to their usual lunchtime routines of chicken nuggets, frozen pizzas, and ap-

ples from who-knows-where. I'd go back to hoeing the field and feel overwhelmed by the surplus of fresh vegetables. It never quite made sense: The school cafeteria was a mile away, and there I was, surrounded by too much rainbow chard, and too few markets.

Why weren't we more connected?

For years, Ashland parents, teachers, and school board members have discussed incorporating more fresh, local foods into cafeteria lunches. Appealing as the idea may be, they've been vexed by questions of how to keep the meals affordable, ensure a reliable food supply, and guarantee food safety. This is a concern that faces many parents and those around the agriculturally rich State of Jefferson. We live in an area where fresh food is plentiful, so how do we get these products into our schools, into the mouths of our growing children?



In spite of these challenges, recent developments indicate a real trend toward improved school lunches. At the local level, the Ashland School Board has assembled a Food Services Study Committee to investigate how to get the very best food into the cafeteria. In addition to these district-level efforts, there have been state and federal developments that bode well for a better, healthier future for school lunches.

“So much has changed in the last 18 months, it’s unrecognizable, says Michelle Markesteyn Ratcliffe, “and in the next 18 months, even more.” Ratcliffe is the Oregon Department of Agriculture’s new Farm to School Program Manager. The creation of her position alone is proof of progress. Established in 2007, the Farm to School Program Manager is to coordinate farmers, processors, distributors, and lunch staff, in order to get more locally produced foods into Oregon schools.

## A Brief History of School Lunch

Historically, two major considerations have shaped school menus: affordability and the need to meet certain nutritional standards. As early as 1936, the federal government became involved in school lunch through the Commodity Donation Program. This program was a clever solution for of-flooding farm surpluses, while at the same time providing meals to children who could not otherwise afford them.

In 1946, Congress established a federally funded school lunch program called the

National School Lunch Act to improve child nutrition. Since then, the law has expanded to include free and reduced priced breakfast, after-school snacks, milk and summer program meals for low-income students.

Today the program has a wide-reach, and is carried out in over 101,000 schools and residential facilities. It sponsors over 5 billion meals served to more than 31 million students. Funding for all nutritional programs totals over \$12 billion in cash and commodity payments, making meals the largest federal funding streams to schools.

Government subsidized lunch programs have long been considered a front line against hunger. But now, some question whether the programs have been too successful in this regard. Where malnourishment used to be the main disqualifier for the military service in World War II, obesity is now the largest reason for military discharge. Right now in America, over 1/3 of children and 2/3 of adults are overweight or obese. The country spends \$75 billion treating obesity related illnesses.

This dire health crisis has prompted a second look at these federal meal programs. Certainly we have succeeded in procuring quantities of food.

But what about the quality?

## Budget

“\$1.09? What can you buy with \$1.09?” asks Ratcliffe. After the overhead costs of staff and lights, that’s about what she figures

CONTINUED ON PAGE 16



## Get Involved:

The mission of **Rogue Valley Farm to School** is to educate “children about our food system through hands-on farm and garden programs, and by increasing local foods in school meals. They work to inspire an appreciation of local agriculture that improves the economy and environment of our community and the health of its members.”

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Helman Elementary students, Amelia and Mya, harvesting carrots for their lunch during a farm visit.

PHOTO: LAURA ROLL



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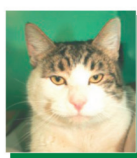
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# Jefferson Almanac

Lara Vesta

## Making Space

*"If the only prayer you ever say in your entire life is thank you, it will be enough."*  
— Meister Eckhart

I am typing this one-handed, like I used to do in the olden days, my children infants, when the clock tick sound of naptime contained one sleepy well-fed babe in the crook of my left arm. Yesterday in the corrugated greens of Oaks Bottom, after a sublime spring hike through wetlands with ruby throats, coots and widgeons, mating snakes, honey hives and four amiable companions, I crouched to offer my six-year old a piggy-back up the final incline and through a feat of imbalance tore the Ulnar Collateral ligament in my left thumb.

Today, I miss my left thumb.

Absence is in the missing. The soul yearns for what is lost. Yet the word's Latin birthroots literally translate as "I am away from," implying distance, rather than loss. Away may infer also return, reunion, and then absence becomes opportunity, for in absence the unexpected floods into our open spaces, whole fields of vision quenched in possibilities.

In energetic work, the left or non-dominant hand is seen as receptive. And while my thumb is not absent, taped immobile to the side of my hand it is away from its tasks, so I imagine it absent. A brief list of events the imagined absence touches:

Opening the coffee.  
Opening the honey jar.  
Washing the mugs.  
Petting both cats.  
Pulling and tucking the sheets on the bed.  
Washing hair.  
Wrestling on jeans.  
Wrestling on boots  
Writing this essay.

Forget about: Stacking hay bales, chopping firewood, handstands.

Where the etymology of absence is fairly straightforward, presence does not lend itself so easily to definition by origin. If my body is a metaphor, I can see why I may have an easier time explaining my struggle with this essay if my right thumb were injured. Where the left hand is receptive, the right hand is active, and action—or absence of action—is something we can rationalize, empathize, understand. Presence means something larger, something that requires patience, acknowledgement, engagement. Where absence might be horizontal, presence could be vertical. Or circular. This press of this key and everything an e has ever meant.

My daughter is left handed, so the whole active-receptive concept is theoretically reversed for her. While we both have a dominant hand, we are also each ambidextrous to degrees. I can only write with my right hand, but can draw quite well with my left. She can throw and catch fluidly with each of her hands. After our accident yesterday she offered me her thumb for use until she sees me again on Friday. A fully functional lefty thumb for my exclusive use over five days.

I do not see my children from Sunday night to Friday afternoon. Every week during the school year we live one hundred and thirty miles apart.

Absence. I am away from.

For two years after my divorce I rented small spaces from loving strangers while I worked to support myself and my children. A room in a house with a woman I learned to call sister. A cabin in the woods on shared land. In each of those instances the absence of ownership forced a presence with other spaces and people I would not otherwise have known. In our time of transition, my children and I learned about the life cycles of Canada geese, the best way to build a fire, how to sing three part harmony, and how to encourage chickens to give affection. Along the way we heard stories and saw cere-

monies, found freedom in bamboo gardens and fallow fields. Along the way we gave and received love. My children see our former house and land-mates as family, people we cooked with and cared for, and who, generously and selflessly, cared for us—even tolerating our itinerant cranky cat. Both living spaces were procured through a combination of finances and work-trade: Dog walking, orchard maintenance, cat-sitting. Sometimes I couldn't pay the rent. Sometimes I couldn't offer more in exchange than the intention to pay. But these people, who at the outset knew neither me nor my children, gave of themselves, their spaces, their time. They made us a home. When I think of their presence, I fill, in eye, in ear, in heart.

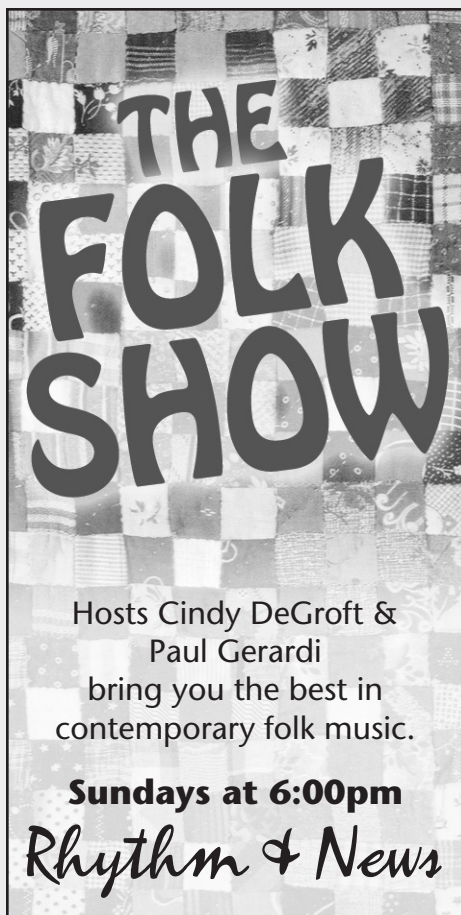
I am away from my children during the school and work week, but when we are together no moment is wasted. Another reason I am typing this essay—a love letter, a song of gratitude, for my thumb and my hand and my body and breath, and this life and all who have touched it with their kindness, their hearts, with the innumerable small gestures from which we craft a compassionate way—is to thank them, my children, for yesterday. I thank them for this memory which is this moment, which is each and every day an accumulation, a being, a close-to, a with. Even away from.

For now it is Monday. There is a song sparrow in the back yard and when I finish this writing I will pack my car for school, twenty-two essay responses to type, still with one hand. We have this spring a back yard of our own, a plum tree, now in bloom, rows of daffodils. We live with my partner and his daughter, and together we are a family of five. In a few weeks my thumb will heal and I may forget the pain which gave rise to appreciation. But I believe not, any more than I believe that in a few days I will forget to pick my children up from school, to know the substance of their arms, their words close in my ears. Instead I believe that Friday my children and I will turn on the music and begin the alphabet game, or our weekly telling of stories, and I will reach back with my right hand to hold theirs, my left at the wheel. In this way, together, we return to our home.

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Lara Vesta teaches English and writing at Pacific University. In addition to oatmeal, she also enjoys Thai food.

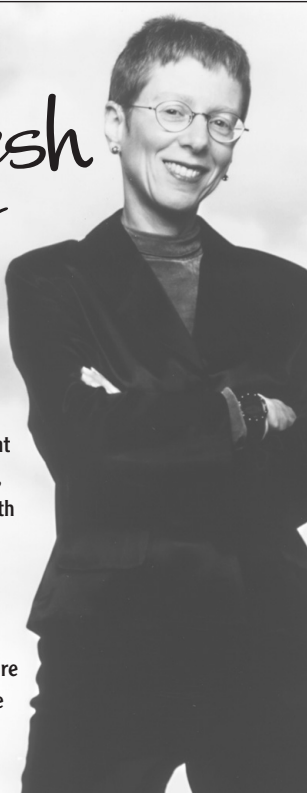




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# Theater and the Arts

Molly Tinsley

## Three Cheers for *Hamlet*

I was trying to put my finger on the quality that makes Bill Rauch's *Hamlet* so riveting when I remembered his remark in the program about seeking "specific answers to the many questions the text has thrown at us." Specificity asks actors to hold "the mirror up to Nature," to push past habits and assumptions and plunge into the raw data of experience. It enables the three splendid performances that help make this year's *Hamlet* the deserved centerpiece of the Oregon Shakespeare Festival's seventy-fifth season.

"Something is rotten in the state of Denmark" where the ghost of the dead King haunts the ramparts and the King's brother Claudius (Jeff King) enjoys his throne and Queen (Greta Oglesby). Hamlet (Dan Donohue), the malcontent son of the King, has suspected what the ghost finally reveals—the ambitious Claudius was his murderer—and the young man pledges to avenge the crime.

The problem is the intellectual Hamlet tends more to symbolic gestures than head-on attacks. He's a whistleblower not a warrior, in a world where retaliation is guaranteed. Christopher Acebo's set constructs a castle at Elsinore guarded by swiveling surveillance cameras and armed security personnel. All Hamlet can do is stay one step ahead of spies and pursuers, as he navigates its tricky spaces like a mouse in a maze and commits random acts of craziness to harass the corrupt regime. His tactics sabotage his own fledgling romance with Ophelia (Susannah Flood), and finally have him rendered to England for execution. He escapes this trap, returns to Denmark, and submits to a ritual contest of swordsmanship with Ophelia's brother, Laertes (David DeSantos), devised by the King.

Hamlet, the character, has inspired centuries of analysis. Does he go mad or

feign madness? Why does he procrastinate in taking revenge? Dan Donohue's performance is so immediate and specific it defies us to detach and analyze. We're first hooked by his vulnerability, his isolation, and sense of inadequacy, reflected in the dumbshow Rauch inserts to introduce the play.

Hamlet sits alone in an onstage chapel, folded in on himself, hiding behind dark glasses, facing a casket. Ushers are trying to clean up around him; they remove all the chairs but his. His father's funeral is over, but he isn't ready to move on. Finally he must, and the play begins,

but we have been sucked through the mirror into his world.

Later as he skulks around the edges of his mother's wedding, the King upbraids his "unmanly grief," and Donohue visibly shrinks from the chiding, before he explodes in his first soliloquy. Onstage action freezes, lighting shifts, establishing a special place for these ruminations, a sane but tortured mind, and again, drawing us into it. A genius at setting sub-text against text, Donohue wraps Hamlet's contradictions and confusions around us. The oh-so-familiar words assume italics we've never heard before, as the young man tries to juggle claims of identity and survival.

Like Hamlet, Ophelia is coming of age under a corrupt system. Unlike Hamlet, Ophelia isn't consciously questioning its authority—she's still trying to obey and belong, even when it means self-betrayal. That's what makes her struggle so excruciatingly poignant. Susannah Flood is phenomenal in giving it specific shape, fronting the bravado of a kid sister pretending to be "with it" while desperately scanning her environment for clues about how to behave.

This Ophelia has no mother to help her choose what to wear to a wedding or

“This is our tragedy too, for as long as war figures in the equation, our castles will rise from mass graves.”



how to receive Hamlet's advances. To her proprietary, calculating father, she is something between a tool and toy: he spit-wipes a smudge from the cheek of his "green girl" and speaks of love as a trap. He will deploy her against Hamlet for just that purpose: in a heart-wrenching, horrific, but brilliantly staged scene, she struggles to field three levels of abuse, from boyfriend, father, and King. After her father is killed, she tries to copy the cool Hamlet of Act One, down to the dark glasses. But her mind cannot wrap itself around the required cynicism and it cracks.

There's nothing worse onstage than a generic villain, and Rauch and Jeff King avoid that easy option with Claudius. Bald as a Wall Street investment banker, King exudes a boyish delight at having his hands on everything that belonged to his older brother—his throne, his wife, and the chance to make a splash at the next G-12 summit. He'd never had the chance to shine, to close the competitive gap with his heroic sibling until that afternoon in the orchard.

Yet when faced with Hamlet's public restaging of his fratricide, he's overcome with nausea. He must launch his counter-moves from the bathroom between spasms of vomiting, the perfect place metaphorically for him to barge past the knowledge that to be pardoned for his crime he must give up its bonuses. He chooses damnation and takes chilling pleasure in orchestrating the catastrophic finale.

In *Hamlet* the Ghost is often taken to represent a golden age of heroic goodness. In this production, the specifics of the Gravediggers' scene dispense with that nostalgia: five skulls besides Yorick's are yanked from the ground, bones from the reign of King Hamlet's. They serve as a visual reminder of Prince Hamlet's last soliloquy, in which he puzzles over the irony of soldiers dying for a plot of land so small it won't even accommodate their burial. Hamlet's tragedy is to resemble neither his father, for whom war was politics, nor his uncle, for whom politics was war. This is our tragedy too, for as long as war figures in the equation, our castles will rise from mass graves.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

## Tuned In *From p. 5*

and turned down an offer to relocate to New York. So by the time ABC had essentially shuttered the network operations side in its L.A. bureau, I was back in my higher education cocoon. I went back to visit the ABC studios a few years later and was shocked at the decimation the changes had wrought. Working for ABC, I had always felt like a cog in a huge wheel — but that wheel's huge presence was immutable. Then, it was gone.

News that ABC is now abandoning all regional bureaus in favor of New York isn't really a surprise. The media economy is deteriorating and social and technical changes have turned radio and television economics and operations upside down. Still, ABC's network news bureaus date back to the 1930s and news that it was abandoning them hit me almost as hard as the news in the 1970s that it was abandoning west coast news production.

Networks gather news at the local and regional level for different reasons. The commercial networks, like ABC, believed that it was important to have their own credentialed staff reporters at news scenes as much as possible because those staff reporters provided the network unique journalistic consistency and reliability. There's also the issue of culture and familiarity. Regional staff people know towns' locations and regional political issues and possess "sources" that neither national network staff nor freelancers can equal. But commercial networks are businesses—and as the media economy evolves over shakier foundations, they are reducing expenses and shedding things that were formerly philosophic cornerstones.

In reasonably short order after leaving ABC, I wound up at what has become Jefferson Public Radio and became part of a different national network. In contrast to the commercial networks, in recent years NPR has expanded its news bureaus both domestically and internationally. It has also expanded the quantity of news material it produces along with the breadth of platforms on which that programming is distributed. While public radio is hardly immune to the changes which are creating tumult in the economics that support radio and television, public radio is fighting hard against the influences that could weaken its philosophic and social goals—a fight to which commercial media have increasingly surrendered.

The major structural difference, of course, is that commercial media rely upon advertising revenue from which to create programming—and advertisers have no investment in a station or network's philosophies. They care only about its ratings. Public radio is predominantly supported directly by listeners—who do care about a station's goals as well as its programming.

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Ronald Kramer, Executive Director

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# Inside the Box

Scott Dewing

## So Long, and Thanks for All the Fish

Dear Readers,

This will be my last column for *Jefferson Monthly*. This past decade has been quite a ride and I'm thankful for the opportunity to have shared my tech musings with all of you. But it's time for me to move on to bigger and better things as you will soon see.

I've been accepted into a multi-year artificial intelligence experiment program called "Project Einstein." The purpose of the project, which begins this April, will be to make significant advancements in the field of bio-technology with an emphasis on the integration of computers and humans. Or to put it simply, I will be having a computer chip implanted in my brain and wired to my cerebral cortex.

Yes, this is quite dangerous. The odds of the procedure being a total success and not leaving me partially brain damaged are about 50/50. My odds of achieving high-level intelligence without participating in this project, however, are somewhere in the neighborhood of zero. So, I'm going for it and the chance of achieving a hyper-intelligence that has never been witnessed in human history. If everything goes according to plan, I will have an IQ far beyond anything Einstein had. In fact, his work in theoretical physics will be child's play to me.

Woah, how's that? Great question humanoid! I'll be part of the science group. Without going into too much boring and incomprehensible detail, all that is currently known in the sciences will be uploaded to the chip implant I will be receiving. Once that chip is connected to my cerebral cortex, I'll be able to access the data just like I access any other data in my brain. It'll just be there, including all

the mathematics knowledge I will need to make sense of it all.

Other experiment groups will be in the subject matter areas of history, philosophy, and medicine. My colleagues in these var-

ious groups will have all the cumulative knowledge in those particular subjects uploaded to their chip implants.

This isn't as far-fetched and unbelievable as it sounds. Human implants ranging from insulin injectors for diabetics to breast implants for women have

been around for years now. If women can have bigger boobs, why shouldn't I get my "bigger" intelligence? If size really does matter, it seems that intelligence is where we should be stuffing our silicon. Let's face it, a bodacious rack has never had an original thought nor solved any of the world's most pressing problems. (In fact, it could be argued that they've only caused problems.) My well-endowed brain, however, may be the key to solving global warming and saving the planet.

So I didn't allow myself to get hung up on the mechanics or viability of the implant procedure. How smart will I be if the implanting of the computer chip and nano-wiring of it to my cerebral cortex is successful? Really smart. I mean, I'll be damn smart. Well, at least at all-things-science anyway. Unfortunately, I'll still be dumb as a post when it comes to everything else: history, philosophy, writing, relationships, etc.

The hope is that I'll be able to combine all the knowledge that's been literally hard-wired into my brain to create new knowledge and deep understanding using the rest of my brain's good-ol' parallel processing. In a way, it's kind of like the train-

I've been accepted  
into a multi-year artificial  
intelligence experiment  
program called  
"Project Einstein."



ing scenes in *The Matrix* when Neo is strapped down in the chair and hooked up to computers via a 6-inch metal skewer thrust into the hole in the back of his head so that knowledge about how to be a badass jujitsu fighter can be uploaded to his mind.

In my case, the procedure will be far less invasive and theatrical. A small hole about the size of dime will be drilled out of my skull to allow direct access to the neural plate, which is the anterior portion of the cerebral cortex. The chip, which resembles a thin wire more than it does an actual computer chip, will be inserted into the neural plate and wired to my neurons using carbon nanotubes that are only a few atoms thick.

Those hair-thin carbon nanotubes will be the circuitry that will enable the neurons in my neural plate to retrieve data. After the so called "chip" is in place, I will be injected with a specially designed drug cocktail that will, I'm told, "reprogram" my brain chemistry to utilize the chip for deep recall of scientific data as opposed to the few sparse places in my gray matter where scant bits of that type of information is stored.

If all goes as planned, I'll be accessing all that uploaded data just as easily as I access other knowledge squirreled away within the folds of cerebral goo inside my head. Once that happens, I will have direct access to all scientific knowledge. You could ask me anything from astronomy to zoology and I'd have instant access to a wealth of data to formulate an answer. In a way I'd be sort of a walking, breathing, *and* thinking Google.

The hope of Project Einstein is to make significant breakthroughs in the evolution of human intelligence and potential. Of course, there's always the risk that I'll just end up being a vegetable with a dime-sized blowhole in his head. But it's worth the risk.

Oh, and one last thing: April Fools! See you next month. :)

---

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

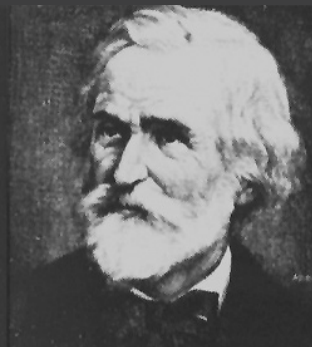
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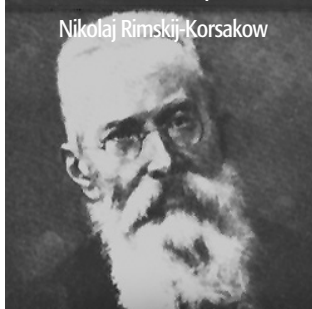
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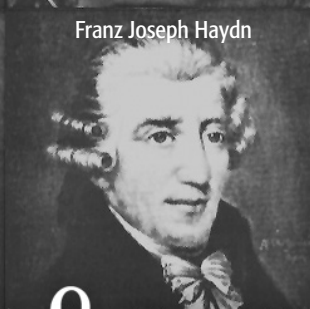
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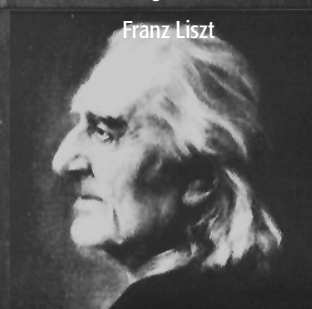
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# Recordings

Cindy DeGroft

## Those I Failed to Mention

Whenever I write this column suggesting recent releases that I hope will reach a wider audience, I worry about the ones I've missed or about those I simply forgot to include. One that you need to know about, if you don't already, is Rosanne Cash's release, *The List*. It came out last fall and is comprised of songs she chose from a list of classics her father, the legendary Johnny Cash, thought she should know. A wonderful production, with some very fine players; it showcases Rosanne's voice nicely. You can hear her ancestry echo all the way through this fine work.

Laurie Lewis has released a gem with her latest, *Blossoms*. It includes her usual, a variety of traditional fiddle tunes and folk songs. Accompanied by her long standing cast of supporting players, fine mandolinist and singing partner, Tom Rozum, as well as Nina Gerber & Kathy Kallick. This one has some especially good choices featuring songs of reflection by some of our most respected writers. I think this one will stand out as one of her very best.

*Traces* by Peter Bradley Adams keeps floating back to the top of my listening stack. I spend a lot of time listening in preparation for the *Folk Show*, but in truth, there aren't many CD's that will stay in my car player more than a couple of listens. This one has received lots of extra play because of its intelligent, insightful songwriting, skillfully performed.

Honoring the 30's country blues band the Mississippi Sheiks, the tribute album entitled *Things About Comin' My Way* is just plain great all the way through. Amazing original music from the Sheiks, a band made up of three brothers, Sam, Lonnie and Armenter Chatman, and Walter Vinson, the core of the group. The tribute

consists of 17 tracks, all done by a spectacularly diverse assembly of players ranging from John Hammond and Bruce Cockburn to The Mississippi All Stars and the Carolina Chocolate Drops all held together by a stellar house band starring Bill Frisell. Very, very cool music.

Rogue Valley Artist and Camelot Theatre Producer, Director and Actor, Doug



Whenever I write this column suggesting recent releases that I hope will reach a wider audience, I worry about the ones I've missed or about those I simply forgot to include.

Warner has a really nice release of original blues tunes entitled, *Fading Gracefully*. Some well written blues tunes, solid parts, all played by Mr. Warner. Overall, a very good project, authentic and genuine.

And finally to one of my favorites, Patty Griffin. Her new one is called

*Downtown Church* and it is recorded with Patty at the pulpit, in an old church in Nashville, with her usual friends, Buddy and Julie Miller, as well as Emmylou Harris and some surprise guest who shall remain nameless, for now. This is a gospel album, and it is as soulful and good as it gets in my humble opinion. I read a few reviews comparing it with *1000 Kisses*, which for a lot of us is the gold standard where Patty is concerned. This is something altogether different and though it's early in the year, I think it is likely one of the best creations we'll hear this year.

Happy listening to you folks.

Cindy DeGroft hosts the *Folk Show*, heard Sunday evenings at 6pm on JPR's *Rhythm & News* service and online at [www.ijpr.org](http://www.ijpr.org).



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PHOTO: TRACY HARDING

Roasted local organic potatoes, carrots, and onions being served at Walker Elementary School in Ashland during the winter of 2008. The vegetables were grown by Whistling Duck & Wolf Gulch Farms in the Applegate valley. The purchase of the vegetables was made possible by Rogue Valley Farm to School.

is left over for purchasing a child's meal.

One of the challenges for school kitchen managers has been meeting all the government-set nutritional requirements on such a tight budget. This is particularly hard in Oregon, which is one of a handful of states that doesn't supplement the federal stipend with additional funds.

Operating on such a shoestring can work against food quality. To cut down on staff costs involved in prepping vegetables, kitchen managers will opt for simple heat-and-serve meals, like the ever-popular chicken nuggets.

A tight budget is also part of the reason why the Ashland School District has enlisted Sodexo, a multi-national corporate food provider to oversee its school lunch services. The corporation's size grants it greater buying power, and alleviates a burden from schools by supplying staff and menu planning. The corporation also helps navigate the semi-complicated district, federal, and state procurement regulations.

Ashland School Board member Ruth Alexander explains: "Districts usually turn food services over to a large corporation to make it cost-neutral."

Tapping such large corporate food chains may help cut costs, but can compromise quality. Tracy Harding, the Executive Director of Rogue Valley Farm to School, a

nonprofit lobbying for more local products in cafeterias, worries that the food quality can be compromised. Sodexo's use of free USDA beef is of particular concern to Harding:

"USDA commodity beef products in the National School Lunch Program are low quality and come from confined animal feeding operations. There is evidence that these cows are often sick. Should this meat be being served to our children?"

Sodexo has adapted to concerns about quality and freshness by sourcing more foods from local providers: potatoes from Klamath Falls, and pears from Naumes Orchards in Medford. But many parents and community members feel the corporation doesn't go far enough. There is also frustration about the corporation's policy that forbids produce purchased directly from local farms from being served uncooked. Also of concern to some parents is another policy that totally prohibits the use of produce grown in school gardens.

This June, the Ashland School District will complete their 5-year contract with Sodexo, and switch back to an in-house, self-operating food service. Going in-house will require the district to hire a food service director who will be responsible for hiring kitchen and cafeteria staff, sourcing food, and planning menus, but also give the district

more control over what is served in the cafeterias. A remaining question they're asking is: Can we make it work in-house budget-wise?

## State Support

Going-local may cost more, and require considerable time and energy to coordinate, but the benefits can ripple across the local economy.

Ecotrust, a West Coast nonprofit dedicated to building sustainable communities, has been studying the in-state benefits of incorporating local products into school cafeterias. They argue that making the transition to local would stimulate the local economy by channeling business to regional farmers and creating jobs for state residents. They cite the 'multiplier effect'—a ripple phenomenon that takes into account the direct impact of buying local food as well as the indirect impact of food suppliers spending that cash on materials and services. The research findings make a compelling case that providing fresh local foods not only benefits children, but also stimulates the local economy.

Motivated by such findings, in 2009, Oregon's state legislators considered providing an additional 15 cent per school lunch and 7 cents per school breakfast meal that used Oregon products to encourage local purchasing and provided grants for complimentary food and garden-based education. Though the bill died without a full vote when the session ended, Farm to School professionals such as Harding and Ratcliffe are encouraged by the statewide interest and believe that approval is only a matter of time.

"There is buy-in from so many stakeholders," says Ratcliffe. "Farm to School and school gardens are good for kids, the economy and the environment. Everyone loves it."

On the federal level, this year President Obama plans to reauthorize the Child Nutrition Act, and has proposed a \$10 billion budget increase—\$1 billion a year for 10 years—to help provide nutritious school lunches to those who qualify.

Harding was so eager to hear Obama speak on school lunches that she streamed his announcement on her computer from the White House. Her joy was only dampened when she did the math: a \$10 billion increase comes out to about one apple per kid. But it was a start.



## A Steady Supply

In addition to navigating budget concerns, kitchen managers have also questioned the consistency of local farms. School meals are planned well in advance, and are predicated on a dependable food supply. Local crop failures and seasonable variables can make planning difficult. Also, school is out of session during the most bountiful summer months.

"I'm not sure anyone can go to all-local produce. 100-percent local would be hard," says Alexander.

But as farming becomes more popular in the Rogue Valley, farmers are experimenting and improving their techniques. "Farmers here in southern Oregon are getting very good at season extension, and season limits are conquerable by putting a greenhouse at every school," notes Harding.

Ratcliffe is confident that seasonal issues can also be "bridged through processing." She highlights a new product called "Zac's Omega Bar"—a food bar developed specifically for the school food market using Oregon fruit. She also uses the example of local pears, which can be stored, canned, and made into pear sauce.

Harding feels that overcoming seasonal obstacles in order to feature local food is worth the effort. As it stands now, school lunch subscriptions in Ashland are in decline due to dissatisfaction with the fare. Last year, the district had to spend \$151,000 to subsidize lunch. This year, they expect to pay more to make up for cost deficits.

Harding believes that providing foods that are fresh, tasty, and local, will encourage kids to eat more vegetables. "The carrots purchased from the large distributors are scrubbed, peeled, portioned and packaged. They are little, abraded, dry, and disgusting," she observes. "When you serve a carrot just pulled up from the ground, there is a gigantic difference—it tastes like an actual vegetable versus a cardboard nugget."

Alexander envisions a cafeteria so attractive that even community members would want to eat lunch there.

## Safety

With high profile media stories like the 2006 *E. Coli* contamination of California spinach, concerns about food safety are paramount for parents and kitchen managers. One motivation for enlisting corporate food suppliers like Sodexo is to help alleviate food-safety and liability concerns. Sodexo maintains a strict list of handling requirements that their purveyors must meet (many are quick to point out, however, that corporate food supplies can be more risky: operations that handle large volumes of food reach more consumers, and thus spread more contamination). To source food directly from local farms, the school district would need to ensure that the farmers had adequate liability insurance.

Harding feels that the safety and liability risks associated with local food are small and manageable. She also thinks the risks must be considered in proportion to the overall toll that corporate food exacts from children's health.

"What is the liability of 1/3 of our children being overweight or obese?" she asks.

Harding believes that serving healthy food can be a "powerful preventative medicine."

**Thousands of schools** across the country have established school gardens and are experimenting with food from local farms. In spite of Oregon's budget challenges, Portland schools are leading the charge by getting creative with the resources that they do have. Kitchen managers have reformulated entire products, such as pizza, in this spirit. The kid-friendly entrée is made with locally milled wheat, and the sauce is comprised of tomatoes procured from Oregon and Washington. To bring down the price-point, the cooks use commodity cheese. Another product, Truitt Bros. Chili, is made from Willamette Valley produce. Each time the chili is served, 2–3 acres of Willamette Valley farmland are put into use.

Also, Farm to School practices are being put into action in the Eugene 4J School District. Using Oregon grown products, all Eugene 4J cafeterias highlight a fruit or vegetable every Wednesday as part of a *Harvest of the Month* Program. In November 2009 the harvest fruit of the month was pears from Hood River, Oregon.

In the Bend-La Pine School District, Wellness Specialist, Katrina Wiest is making *local* part of the food service every day. The Bend-La Pine School District is purchasing 10,000 lbs of local beef per school year; they use this in their spaghetti sauce, tacos, and Sloppy Joe's. Yes, the Sloppy Joe is still on the menu. They keep a sharp eye on the commodities lists put out by the USDA so they can procure foods as close to whole as possible whenever they are offered. For instance, purchasing all the frozen berries and fruit that they can for their smoothie machine. They have local bakers who make their pizza crusts, hoagie rolls, cookies, bagels, muffins and cakes. The Bend La Pine Nutrition Services also have a catering business. The success of their self operating school food service and catering business turns a profit that in turn contributes to the district's general fund.

Harding envisions similar strategies in Ashland School cafeterias. One of her suggestions is to reduce portions of low-quality beef and to spend more money on local berries. But, in the end, her program, Rogue Valley Farm to School, advocates a re-valuing of food—a complete attitude shift. "Cheap food just isn't healthy food," she explains. Her program aims to nurture this attitude shift by hosting farm field trips, cooking projects, and promoting the idea that the lunchroom can be a classroom.

Melina Barker, the activity coordinator for RVF2S, is seeing fast results: "It's clear that when kids participate hands-on, their excitement for eating fresh veggies increases."

Harding adds: "Even if it just creates thinking-eaters and [the kids] take that knowledge into the rest of their lives, that's a big gain," she explains.

Alexander, who is also on the board of RVF2S, concedes this attitude shift toward food might cost more money, but has been worth it as her own family embraces more fresh, local products.

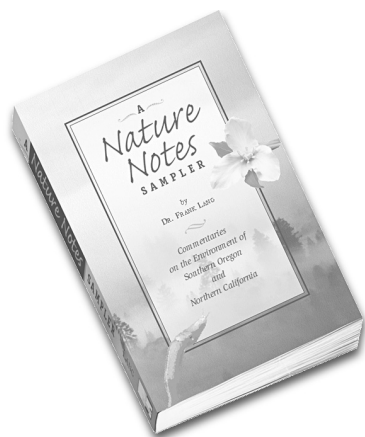
"Some people spend their money on clothes, jewelry and cars. We spend ours on food."

---

Christina Ammon is a freelance writer based in Ashland, Oregon. Visit her latest inspiration at [www.committedtotheworld.org](http://www.committedtotheworld.org)



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## Nature Notes

Frank Lang



### Yard Visitors

It must be spring. Mr. Flicker is back announcing his alpha malship to all but the deafest among us by pounding resoundingly on the house. These days, or should I say mornings, early mornings, Mr. Flicker pounds with all his might on things metal, rain gutters and down spouts are good, but the relatively new metal gas vent installed in the chimney is best. Not only can that pounding be heard throughout the neighborhood, but, as the racket reverberates down the pipe and out of the fireplace, the pounding is more clearly heard through the interior of the house as well. Actually, in polite ornithological circles the pounding is known as "drumming," a part of the Flicker family mating ritual and a way of communicating with other Flickers over matters of territory and the like.

When I was a kid, I was told that the Flickers in the yard of my Olympia boyhood home were Red-shafted Flickers, so named because of the reddish underside of their wings and tail. They seemed to be around a lot in winter hopping under our old apple tree turning rotting apples into Flicker energy. I knew that somewhere in the universe, off to the east, there were similar birds with yellow under-wings and tail that were called? You guessed it, Yellow-shafted Flickers. It turns out, that where these two types overlap in range, they hybridize. This got the American Ornithological Union to thinking, and they decided that Red-shafted and Yellow-shafted Flickers were really subspecies of what they decided to call the Northern Flicker. They, as biologists like to say, lumped them.

These handsome foot long birds are somewhat unusual for woodpeckers, they are ground feeders that spend a lot time on lawns, leaf litter, and downed logs, the softer the better, looking for ants. They eat more ants than any other North American bird. Other arthropods and seeds of various types are also included. They do not have the mechanical where-with-all, except for drumming, to do a lot of heavy duty pounding for wood excavation for food or nests. They make their nests most often in cavities in snags of rotten or soft wood but will not turn down suitable sites in poles,

post, houses, haystacks, banks, or boxes. I don't know where my drummers nest, but I suspect that the damaged gable vent at my house was an unsuccessful attempt to occupy my attic.

Northern Flickers are easy to recognize when they fly away, flashing red or yellow with their large white rump patch exposed.

On the ground look for their black crescent chest patch, a feature shared with meadowlarks and varied thrushes. The sexes are dimorphic; males in the west have a red moustache, a short red streak extending back along their cheek from their bill below their eye. Females are clean-shaven, so to speak.

Breeding bird surveys indicate that Northern Flicker numbers are on the decline. Yellow-shafted Flicker numbers are dropping in the east perhaps because of habitat loss and/or pesticides applied to lawns and other feeding areas. Just one more nail in our ecological coffin, I guess.

Maybe I'll put up a Flicker nest box. I mean how else will I know it's spring?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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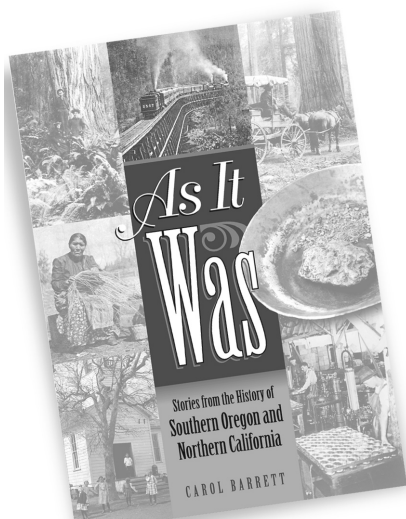
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# As It Was

## Stories from the State of Jefferson

### 1930's Crime in Siskiyou County

by Maryann Mason

In the 1930s, Siskiyou County citizens became tragically aware of criminals traveling long distances and using cars in crimes.

On March 10, 1933, robbery suspect George Manning Hall of Seattle fled south with a federal officer as a hostage. California Patrol Officer Stephen Kent and Deputy Sheriff Les Quigley looked for the vehicle on Highway 99, north of Yreka. Hall left the highway on Center Street in Yreka with Kent, Quigley, and Deputy Sheriff Calkins in pursuit. Unfortunately, Hall shot and killed Kent and Quigley before Sheriff Calkins took Hall into custody.

Two years later, in 1935, Robert Barr and C.L. Johnson held up a bar in Shasta County, stole a car, then drove north on Highway 99 to Dunsmuir. When Chief Jack Daw and his officers stopped the car, the suspects fired on the officers, fatally shooting Daw. They escaped, but Johnson was captured the next day. Months later, on August 3, 1935, a mob removed Johnson from his cell, took him to "Moonlit Oak" south of Yreka, where they left him hanging from a tree.

The mob was angry with slow justice, especially when the killers of Kent and Quigley were still awaiting execution because of numerous appeals.

Source: Portlow, Jack. "And Some Never Came Home." *The Siskiyou Pioneer in Folklore, Fact and Fiction: Law Enforcement Issue*. Siskiyou County Historical Society, 1993.

### Leo, the MGM Lion, Visits Medford

by Alice Mullaly

Movie stars often visited the Rogue Valley of Southern Oregon, but on August 4, 1930, one was a reluctant guest. Leo, the M. G. M. lion, was in Medford to attend the opening of the new airport. The crowds didn't bother him, but airplanes did!

In 1927, Leo had been the first lion to fly in an airplane. On his way from Los Angeles to the East Coast, his plane crashed in the Arizona desert and Leo was left alone for three days without food or water. So it was understandable that he growled at the airplanes during the opening ceremonies.

Other Medford appearances seemed more to Leo's liking. For example, in front of the Craterian and State Theaters, he gave his trademark roar to the background music of a calliope. Probably his favorite stop was the West Side Meat Market for 25 pounds of steak. After that, his entourage appeared at several other places, including the Reo dealership. It was a Reo truck that carried Leo's luxurious cage.

After completing his 42-state, three-year, nationwide tour, the famous film studio icon was going to Europe for another three-year trip. But he was crossing the country by train this time—instead of flying.

Sources: *Medford Mail Tribune*, July 3 and 5, 1930.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

## The Last Hour of Winter

This winter's carnival of rain  
tears down and moves east  
for the hills.  
No more working wet  
or boots by the woodstove.  
No more sweating booze  
in your rain gear  
or fouled chains stripping the cogs.  
He sits at his bacon and coffee  
like a man at a piano.  
His hands begin to work,  
he become invisible,  
the coast wind chases the tide  
and passes through him.  
The jetty, the seagulls,  
the broken piers moaning  
on their barnacle stilts.  
He is tired of the gray world  
that says a man can't leave  
his body unless he leaves it  
for good, so, like Chagall's rabbi  
he floats out of himself  
through the kitchen window  
to the old coast highway  
where the sandstone banks  
lie etched with names and swastikas,  
arrows and desperate propositions.  
He sees fields that seed farmers will burn  
where Mennonite country  
skirts paper mills  
and roadside nurseries,  
sees himself in a bend of water  
filled with junked cars  
where the river eddies  
then changes direction,  
the old water riding  
from one season to the next  
through the skeletons  
of bucket seats.  
There's a tear in the world  
where he places the name  
he's called himself all winter,  
then reenters his life.

## Mother Expanding from the Piano, the Light, the Whales (2)

If it's winter in this memory,  
then cities of grief expand  
in each drop of rainwater  
and my mother positions her hands.  
Off shore, one whale sings to a distant other  
in a way that leaves  
whatever's between stunned,  
the presence of song  
rising toward its listener.  
A light sprinkling of rain  
ignites the scent of skunk cabbage  
in the ravine behind our house.  
The fir trees nudge each other  
in the slight wind.  
My mother's left hand is grief,  
her right, beauty.  
She plays on the upright  
with such patience, each note alone  
makes its ringing orbit.  
Somewhere in the future  
I look up from the block ice  
I've been stacking  
nine-high-a-pallet at the marina.  
The wind kicks its low hum up the trees  
and fingertips of light  
pull along the shore.  
Whatever's moving toward me  
has lit the salt fire of my lips,  
and the light around my mother  
is the light of magnitude.

---

Michael McGriff was born and raised in Coos Bay, Oregon. His books include *Choke* (Traprock Books, 2006), *Dismantling the Hills* (University of Pittsburgh Press, 2008), *The Sorrow Gondola* (Green Integer, 2010), and *To Build My Shadow a Fire: The Poetry and Translations of David Wevill* (Truman State University Press, 2010). He is the co-founder and co-editor (with Carl Adamshick) of Tavern Books, an independent poetry press. He currently teaches creative writing at Stanford University.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



# Ten Day Celebration of Wildness on California's Redwood Coast

By Sandra Jerabek

**K**nown as the “Aleutian Goose Festival – A Celebration of Wildness” for a decade and now reincarnated with a new date, the **California Redwoods Bird & Nature Festival** has moved from late March to **May 7–9, 2010**. The reinvented festival, held on California's most northwestern redwood coast in Del Norte County, promises a continued celebration of wildness with the same quality workshops and fieldtrips as offered in the past. Registrants can choose from 70 events including many new programs due to the anticipated better and later warm spring weather. (Organizers and participants remember only two out of ten sunny goose festivals! This was no small thing as the horizontal rain often cancelled ocean, lagoon, and river boat trips.)

The new name also ties in with Del Norte County's recent **California Redwoods Birding Trail**, now enjoyed by many local and out-of-area birders. Scheduled on the same weekend as International Migratory Bird Day, which celebrates birds throughout the Americas, the new date comes at a prime time for watching migrating birds. Local ornithologist Alan Barron, who has been documenting the birds of Del Norte County for the past 25 years, has seen 160 different avian species in a single early May day. “A lot of neo-tropical migrants will be coloring the landscape around that time,” according to Barron. “The songbirds will be noisy, showing off their spring-colored plumage.”

The California Bird & Nature Festival is much more than birds. Attendees can enjoy such offerings as charter boat ocean excursions, harbor and lagoon kayaking, native plant and wildflower walks, and Tolowa and Yurok Indian cultural programs. However, some exciting new bird programs have been added: watching threatened Marbled Murrelets fly in and out of the redwood forest at dawn; learning about the Yurok Tribe's



PHOTO: ROY IRVING

More information and online registration  
is now available at  
[www.calredwoodsbirdfest.org](http://www.calredwoodsbirdfest.org)

California Condor reintroduction program, and witnessing American Dippers foraging on the Smith River.

The keynote speaker for the Festival's Friday evening program is **National Geo-**

**graphic's Explorer-In-Resident, Mike Fay.** Fay will share his adventures and findings from his recently completed one-year 1100-mile hike transecting California's coastal redwood forests. His journey was featured in the October 2009 issue of National Geographic magazine. Fay achieved international recognition in 1997 when working for the Wildlife Conservation Society, he completed a two-year 2000-mile Megatranssect through the heart of Africa and the Congo.

The California Redwood Bird & Nature Festival also comes with lots of free community related activities as it kicks off ten days of events culminating with the Ruby Van Deventer Wildflower Show on May 15-16. The flower show displays hundreds of Del Norte County's wildflowers and some of its rarest plants. During the week between the festival and the wildflower show, the community hosts Del Norte Nature and Heritage Week with nature and history themed events: art shows, book signings, films, music, mural and maritime tours.

From 1999 to 2008, the Aleutian Goose Festival celebrated the return each spring of thousands of small geese

CONTINUED ON PAGE 30



PHOTO: WENDELL WOOD

Scheduled on the same weekend as International Migratory Bird Day, which celebrates birds throughout the Americas, the California Redwoods Bird & Nature Festival comes at a prime time for watching migrating birds.



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**Rogue Valley Runners**  
Ashland, OR – (541) 201-0014  
www.roguevalleyrunners.com.

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**The Black Sheep**  
Ashland, OR · (541) 482-6414

**The Breadboard Restaurant**  
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**Cornerstone Bakery & Cafe**  
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**Cold Creek Inn**  
Mt Shasta · www.coldcreekinn.com

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**Animal Medical Hospital**  
Ashland, OR · 541-482-2786

**Friends of the Animal Shelter**  
www.fotas.org · (541) 774-6646

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Ashland, OR · (541) 488-8080

**Footwise – The Birkenstock Store**  
Eugene, OR · www.footwise.com

**Nimbus**  
Ashland, OR · (541) 482-3621

**The Websters**  
Ashland, OR · (541) 482-9801

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www.bluegiraffespa.com  
Ashland, OR · 541-488-3335

**Envy Color Studio**  
www.envycolorstudio.com  
Medford, OR · 541-779-0630

**Herb Pharm**  
Williams, OR · (800) 348-4372  
www.herb-pharm.com

**Hot Spring Spa**  
Medford, OR · (541) 779-9411

**Rogue Rock Gym**  
(541) 245-2665 · www.roguerockgym.com

**Torty's Fitness**  
Redding, CA · www.tortys.com

## WINERIES & BREWERIES

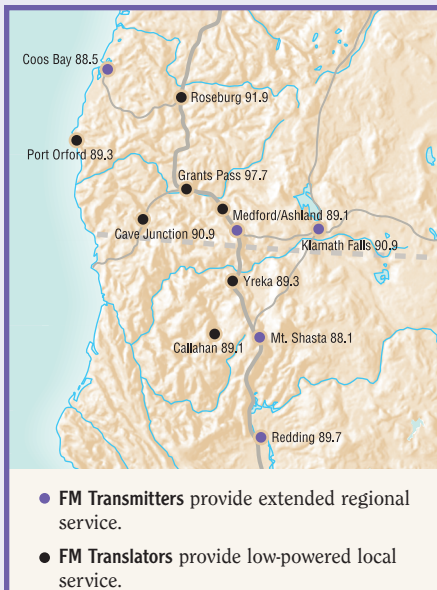
**Foris Winery**  
Cave Junction, OR · www.foriswine.com

**RoxyAnn Winery**  
Medford, OR · www.RoxyAnn.com

**Valley View Winery**  
Jacksonville, OR · (541) 899-8468

**Trium Wine**  
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## Translators

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**GRANTS PASS 97.7 FM**

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**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

## Monday through Friday

5:00am Morning Edition

## N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

## Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Keller's Cellar  
9:00pm The Retro Lounge  
10:00pm The Blues Show

## Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Modulation

## Rhythm &amp; News Highlights

## Marian McPartland's Piano Jazz

## April 4 • Bucky Pizzarelli with guest host John Pizzarelli

Guitarist Bucky Pizzarelli is known for playing the great guitar compositions of the '30s on his seven-string guitar. He played with Benny Goodman and for many years was a member of Doc Severinson's Tonight Show Band. As part of the 30th Anniversary celebration, Bucky Pizzarelli returns to Piano Jazz with guest host John Pizzarelli — his son and fellow guitarist. The duo plays "Tangerine" and "My Blue Heaven," with John Pizzarelli also supplying vocals.

## April 11 • The Hickory House Trio Reunion With Guest Host Bill Crow

Twenty years ago, Marian McPartland reconvened her Hickory House Trio for a special *Piano Jazz* session.



As part of the 30th Anniversary celebration, Bucky Pizzarelli returns to *Piano Jazz* with guest host John Pizzarelli — his son and fellow guitarist.



Twenty years ago, Marian McPartland reconvened her Hickory House Trio for a special *Piano Jazz* session.

session. On this week's program, guest host and bassist Bill Crow shares some tunes from that occasion, along with his recollections working alongside host McPartland and drummer Joe Morello at the Hickory House back in the 1950s. Tunes include "Skylark," "Falling in Love with Love," and "Things Ain't What They Used to Be."

## April 18 • Marian McPartland Selects: Phil Woods

Saxophonist Phil Woods is a true master of all things bop. He's been called one of the top alto play-

ers since his debut in the mid-1950s, and the musical heir to Charlie Parker. He cut his teeth with Dizzy Gillespie, Quincy Jones, and Buddy Rich, and since 1973 his quartet has been redefining bebop. Whether weaving melodies from all players in his trios, or making sarcastic, crackling licks on cool solos, Woods continues to explore and improvise. On this session from 2003, hear Woods' imaginative and sultry sound as he joins host McPartland, bassist Steve Gilmore and drummer Bill Goodwin on "How About You" and "Fine and Dandy."

## April 25 • Marian Selects: Hiromi Uehara

Hiromi Uehara is a brilliant young pianist from Japan by way of Berklee College of Music. She brings high-energy playing and amazing technique to an exciting mixture of musical genres. On this 2004 session, she demonstrates her original approach and complex ideas with her own frenetic tune, "The Tom and Jerry Show," inspired by the famous cartoon.



Japanese jazz composer and pianist, Hiromi Uehara is known for her virtuosic technique, energetic live performances and blend of musical genres such as jazz, progressive rock, classical and fusion in her compositions.



# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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\*KSOR dial positions for translator communities listed below

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**KLMF 88.5 FM**  
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**KLDD 91.9 FM**  
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## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm On with the Show

7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Apr 1 T Hellendaal\*: Concerto in D major  
Apr 2 F Ravel: *Daphnis et Chloë Suite No. 1*

Apr 5 M Spohr\*: Clarinet Concerto No. 2

### Apr 6-13 JPR Spring Membership Drive

Apr 14 W Respighi: *Ancient Airs and Dances Suite No. 3*

Apr 15 T Falla: Selections from *El amor brujo*

Apr 16 F Fauré: *Masques et Bergamasques*

Apr 19 M Tailleferre\*: Concerto for Flute and Piano

Apr 20 T Bach: Concerto for Oboe d'Amore

Apr 21 W R Thompson\*: Selections from *Frostiana*

Apr 22 T Haydn: Trio in C major

Apr 23 F Finzi: Suite from *Love's Labours Lost*

Apr 26 M Tchaikovsky: *Swan Lake Suite*

Apr 27 T Jadin\*: Sonata in D major

Apr 28 W Dvorak: *In Nature's Realm*

Apr 29 T Mozart: Violin Sonata in B flat major

Apr 30 F Romano: Flute Concerto in G major

### Siskiyou Music Hall

Apr 1 T Elgar: Symphony No. 1

Apr 2 F Vieuxtemps: Violin Concerto No. 4

Apr 5 M Onslow: Symphony No. 2

### Apr 6-13 JPR Spring Membership Drive

Apr 14 W Franck: Piano Concerto No. 2

Apr 15 T Fasch\*: Overture-Suite in D minor

Apr 16 F Goetz: Piano Quartet in E major

Apr 19 M Weiss: Sonata No. 50 in B flat major

Apr 20 T Vanhal: Violin Concerto in G major

Apr 21 W Reicha: Wind Quintet in E minor

Apr 22 T Mendelssohn: Piano Trio No. 2

Apr 23 F Brahms: Sonata No. 3

Apr 26 M Mozart: Piano Concerto No. 27

Apr 27 T Prokofiev\*: Violin Sonata in F minor

Apr 28 W Boccherini: Symphony No. 2

Apr 29 T Copland: Symphony No. 3

Apr 30 F Wilhelm Kienzl: String Quartet No. 2

### Exploring Music with Bill McGlaughlin

#### Week of April 6th

Beginning of *Water Music* and JPR Fund Drive

#### Week of April 12

Conclusion of *Water Music*

In the 5th Century BC, water was classified as one of the four essential elements. Over the centuries artists, poets, philosophers and composers have returned again and again to the mysteries of water for inspiration. This week, we'll focus on Water Music with works by Vaughan Williams, Mahler, Debussy and (of course) Handel.

#### Week of April 19

Czech out those Bohemians

Composers from the lands around the present-day



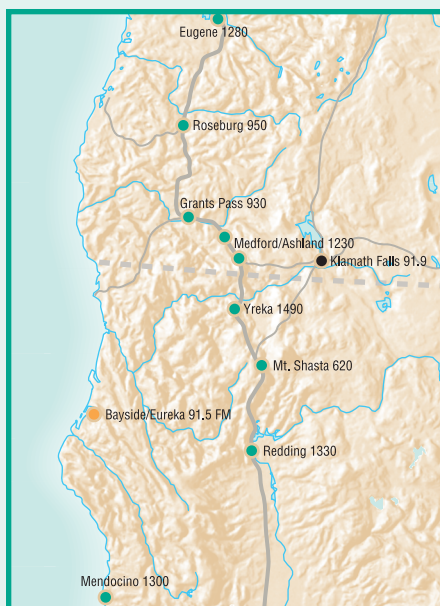
Finnish soprano Karita Mattila sings the title role in Puccini's *Tosca*.

Czech Republic have made an indelible mark on music—we'll examine their history and influence, from medieval times to the present.

#### Week of April 26

Tchaikovsky, Part I

This week we'll explore the world and music of



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## Stations

**KSJK AM 1230**  
TALENT

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EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
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**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
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## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm World Briefing from the BBC  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
7:00pm Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm The World Today (BBC)  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
8:00pm BBC World Service



Italian born Paolo Carignani conducts Verdi's *Aida*.

the Great Russian Romantic, including his symphonies, ballets and life at the Moscow Conservatory.

## Metropolitan Opera

**April 3 • Aida** by Giuseppe Verdi  
Conductor - Paolo Carignani. Hasmik Papian,

Dolora Zajick, Salvatore Licitra, Carlo Guelfi,  
Carlo Colombara, Stefan Kocán

**April 10 • Die Zauberflöte** by Wolfgang

Amadeus Mozart

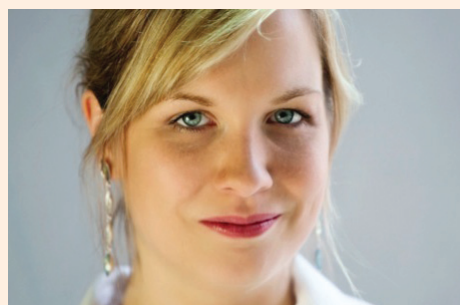
Conductor - Adam Fischer. Julia Kleiter, Albina Shagimuratova, Matthew Polenzani, Nathan Gunn, David Pittsinger, Hans-Peter König

**April 17 • La Traviata** by Giuseppe Verdi

Conductor - Leonard Slatkin. Angela Gheorghiu, James Valenti, Thomas Hampson

**April 24 • Tosca** by Giacomo Puccini - **New Production**

Conductor - James Levine. Karita Mattila, Jonas Kaufmann, Bryn Terfel, John Del Carlo



*Die Zauberflöte* enters the Met's repertoire again and debuts young German soprano Julia Kleiter in the role of Pamina.



The role of Cavaradossi is sung by German tenor Jonas Kaufmann in Puccini's *Tosca*.



# Art



## ROGUE VALLEY

### Theater

- ◆ The Oregon Shakespeare Festival presents another rich and diverse season:

*Hamlet*, thru Oct. 30

*Pride and Prejudice*, thru Oct. 31

*Cat on a Hot Tin Roof*, thru Jul. 4

*She Loves Me*, Apr. 21 thru Oct. 30

*Well*, thru Jun. 18

*Ruined*, thru Oct. 31

Performances at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

- ◆ Camelot Theatre Company presents *Gigi*, thru April 18, and then *Frost/Nixon* April 28 thru May 1. Call for show times. Located at Talent Ave. & Main St., Talent. (541) 535-5250. [www.camelottheatre.org](http://www.camelottheatre.org)

- ◆ Oregon Stage Works presents *First Monday in October*, a comedy-thriller by Agatha Christie, thru April 25. Located at 185 A Street, Ashland. (541) 482-2334. [www.oregonstageworks.org](http://www.oregonstageworks.org)

- ◆ The Oregon Cabaret Theater presents *Whodunnit...The Musical*, April 9 thru May 30, with Previews April 7 and 8. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902. [www.oregoncabaret.com](http://www.oregoncabaret.com)

### Music

- ◆ Craterian Performances present a variety of events this month:

Apr. 03 Golden Dragon Acrobats, 7:30 pm

Apr. 10 Step Afrika, 7:30 pm

Apr. 14 -17 CMTO: Will Rogers Follies, 7:30 am

Apr. 18 Stars on Stage: Celebrating State Soloists, 7:00 pm

Apr. 21 Rave On! The Buddy Holly Experience, 7:30 pm

Apr. 24 Rogue Valley Symphony, 8:00 pm

At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541) 779-3000. [www.craterian.org](http://www.craterian.org)

- ◆ The Siskiyou Institute New Artist Series at Paschal Winery presents Sicilian Guitarist Francesco Buzzurro with special guest Richard Smith on April 3 at 7:00 pm. Paschal Winery is located in Talent. (541) 488-3869.

- ◆ Chamber Music Concerts presents the Brentano String Quartet in two performances, April 9 at 8:00 pm, and April 10 at 3:00 pm. Both performances at Southern Oregon University Music Recital Hall in Ashland. (541) 552-6154. [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org)



The Southern Oregon Repertory Singers is a 40-plus voice choral organization based in Ashland under the direction of Dr. Paul French. They present their springtime concert *Into Light!* on April 17th and 18th.

- ◆ Jefferson Baroque Orchestra presents a program of 17th and 18th century music from Poland in Renaissance, Baroque and early Classical styles, on April 10 at 8:00 pm, Newman Methodist Church, 6th and B, Grants Pass, and on April 11 at 3:00 pm, Unitarian Center, 87 4th St., Ashland. (541) 592-2681.

- ◆ A Recital featuring Halden Toy, regional winner of the American Guild of Organists playing competition, will be held at First Presbyterian Church, on April 11 at 3:00 pm. Located at 8th and Holly in Medford. (541) 482-3075.

- ◆ St. Clair Productions presents Jai Uttal - Indian Kirtan/World Music Fusion on April 7 at

8:00 pm; and Tony Furtado - Banjo and slide guitar/Original Blues on April 24 at 8:00 pm. Both events at the Unitarian Center, 4th and C Sts., Ashland. Tickets at the Music Coop in the A St. Marketplace, online or call (541) 535-3562. [www.stclairerevents.com](http://www.stclairerevents.com)

- ◆ Rogue Valley Symphony's Year of the Search continues with Kyle Pickett, conducting the 4th concert series with a program of Mozart's *Symphony No. 23, K. 181*, Grieg's *Concerto for Piano* featuring guest pianist Marina Lomazov, and Brahms' *Symphony No. 2*. Concerts are at 8:00 pm April 23 in Ashland at the Music Recital Hall of So. Oregon University, 1250 Siskiyou Blvd; at 8:00 pm on April 24 in Medford at the Craterian Ginger Rogers Theater, 23 South Central Ave.; and at 3:00 pm on April 25 in Grants Pass at the High School Performing Arts Center, 830 NE 9th St. (541) 552-6398. [www.rvsymphony.org](http://www.rvsymphony.org)

- ◆ Southern Oregon Repertory Singers present their springtime concert *Into Light!* The Singers will be joined by an instrumental ensemble and the SOU Chamber Choir for a performance of Duruflé's *Requiem*, highlights from the Bach B-minor Mass, and selections by Lennon & McCartney. Performances are 7:30pm, Saturday, April 17 at the Medford Congregational United Church of Christ, and 3:00pm, Sunday April 18 at the SOU Recital Hall in Ashland. Tickets at [www.repsingers.org](http://www.repsingers.org), Paddington Station, Music Coop, Grocery Outlet. (541) 552-0900.

### Exhibitions

- ◆ Rogue Gallery & Art Center presents Leah Fanning Mebane - *Painting from the Earth* thru April 10. Artist Teen Mentoring Project Exhibit presented April 16 thru May 1. Located at 40 S. Bartlett, Medford. (541) 772-8118. [www.rogue-gallery.org](http://www.rogue-gallery.org)

- ◆ The FireHouse Gallery presents Brian Knowles *The Wormhole Effect III* thru April 27. Located at 214 SW 4th St., Grants Pass. (541) 476-5510 [www.roguecc.edu/galleries/firehouse.asp](http://www.roguecc.edu/galleries/firehouse.asp)

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

- ◆ Medford's 3rd Friday Art Walk in downtown Medford each month features art, food, wine, song, poetry from 5-8 pm. (541) 890-4940.

- ◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

**April 15 is the deadline  
for the June issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)



The Siskiyou Institute *New Artist Series* at Paschal Winery presents Sicilian Guitarist Francesco Buzzurro on April 3rd.

### Other Events

◆ The Ashland Gallery Association presents *A Taste of Ashland*, April 23rd, 24th, & 25th. The Taste takes place throughout Ashland in selected Ashland Gallery Association Galleries. The galleries are paired with regional restaurants, wineries and breweries to create a true taste of the very best the region has to offer. (541) 488.0178. [www.atasteofashland.com](http://www.atasteofashland.com)

◆ ScienceWorks and North Mountain Park Nature Center celebrate Rogue Valley Earth Day on April 24 from 11:00 am til 4:00 pm at ScienceWorks Hands-On Museum, 1500 E. Main St., Ashland. (541) 488-6606

## NORTH CALIFORNIA

### Theater

◆ Riverfront Playhouse presents *Butterflies Are Free* thru April 17. 7:30 pm & 2 pm. Tickets at The Graphic Emporium, 1525 Pine Street, Redding. The Riverfront Theater is at 1620 East Cypress Avenue, Redding. (530) 221-1028.

### Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series offer these events this month:

- Apr. 12 John Prine, 8:00 pm
- Apr. 17 Banff Mountain Film Festival, 7:00 pm
- Apr. 20 Punch Brothers with Chris Thile, 7:30 pm

Located at 1733 Market St., Redding. (530) 243-8877. [www.cascadetheatre.org](http://www.cascadetheatre.org)

◆ Shasta College Fine Arts presents the following events:

- Apr. 11 Shasta College Youth Symphony, 3:15 pm
- Apr. 14 Community Jazz Big Band, 7:30 pm
- Apr. 25 Shasta Symphony Orchestra - Spring Concert, 3:15 pm
- Apr. 30 & May 1 Choreographer's Collaboration, 7:30 pm

All performances at Shasta College Theatre, 11555 Old Oregon Trail, Redding. (530) 242-7500. [www.shastacollege.edu](http://www.shastacollege.edu)

◆ The Mendocino Stories & Music Series in March includes the following:



Rogue Gallery & Art Center presents Leah Fanning Mebane, *Painting from the Earth* thru April 10th ("Drew & I" Oil on Canvas).



The Ross Ragland Theatre presents Bjorn Again: The Ultimate ABBA Tribute on April 24th.

Mar. 19 "Main Street Bistro Poetry" 7:00 PM. Mendocino Hotel

Mar. 20 CD Release Party for the Coconuts 7:30 PM. The Hill House of Mendocino

Mar. 26 Singer/songwriter Michael Ehlers house concert. Held in private home in Mendocino. Advance ticket sales only.

Mar. 27 Lynn Kiesewetter & the Mendonians. 7:30 PM. Original & standard jazz. Mendocino Hotel.

For more info call Pattie DeMatteo (530) 937-1732 or [info@mendocinostories.com](mailto:info@mendocinostories.com)

### Exhibitions

◆ Siskiyou Arts Council Gallery & Cultural Center presents *Portraits* thru April 9 at 418-A N. Mt. Shasta Blvd., Mt. Shasta. (530) 926-1294.

◆ "2nd Saturday Art Hop" celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (530) 243-1169.

### Other Events

◆ The trend setting *Taste of Dunsmuir* progressive dinner is scheduled for April 12, featuring a sampling of the best of Sengthong's

CONTINUED ON PAGE 30



Four Bitchin' Babes performs *Diva Nation* at The Ross Ragland Theatre in Klamath Falls on April 30th and at the Cascade Theatre in Redding on May 1st.



## Artscene *From p. 29*

Blue Sky Room, Cornerstone Bakery and Café, Dunsmuir Brewery, Café Maddalena and the Brown Trout Gallery & Café. Tickets for three seatings available at Dunsmuir Chamber. (530) 235-2177.

### UMPQUA

#### Theater

◆ Umpqua Actors Community Theatre presents *Leading Ladies*, April 15 thru May 9, with performances Fri. and Sat. at 7:30 pm and Sun. at 2pm, at the Betty Long Unruh Theatre, 1614 W. Harvard Ave., Roseburg. (541) 673-2125. [www.umpquaactors.com](http://www.umpquaactors.com)

#### Music

◆ The Umpqua Community College Music Department presents the Vintage Singers on April 30 & May 1 at 7:30 pm. At the First Presbyterian Church, Roseburg. (541) 440-4693. [www.umpqua.edu/fine-arts-events](http://www.umpqua.edu/fine-arts-events)

#### Exhibitions

◆ The Art Gallery at Umpqua Community College presents Oil Paintings by Pete Anderson March 29 thru April 30. Gallery hours 9:00 am til 4:00 pm daily or by appointment. 1140 Umpqua College Rd., Roseburg. (541) 440-4692. [www.umpqua.edu/fine-arts-events](http://www.umpqua.edu/fine-arts-events)



St. Clair Productions presents Tony Furtado on April 24th at the Unitarian Center in Ashland.

### OREGON AND REDWOOD COAST

#### Exhibitions

◆ The Coos Art Museum presents a Student Art Biennial Exhibition in the Maggie Karl Gallery, and Vision 2010, featuring the current works of art from high school students from Southern Oregon, in the Uno Richter Atrium Gallery and Mabel Hansen Gallery. Both thru April 10. The Museum is located at 235 Anderson Ave, Coos Bay. (541) 267-3901. [www.coosart.org/exhibitions](http://www.coosart.org/exhibitions)

### KLAMATH

#### Theater

◆ The Linkville Players present Neil Simon's classic comedy, *Plaza Suite*, thru April 3. Friday and Saturday evenings at 8 pm. (541) 882-2586. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.

#### Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ Ross Ragland Theater presents:

Apr. 11 - Ragland Classical Series/High School Honors Recital at 2 pm

Apr. 24 - Bjorn Again: The Ultimate ABBA Tribute at 7:30 pm

Apr. 30 - Four Bitchin' Babes performs Diva Nation at 7:30 pm

At 218 N. 7th St., Klamath Falls. (541) 884-LIVE. [www.rrtheater.org](http://www.rrtheater.org)

#### Exhibitions

◆ Klamath Art Gallery presents Paintings and Photography by Sue Cogley, Tom Cogley, and James Beene, thru April 30. Located at 120 Riverside Dr., Klamath Falls. (541) 883-1833.

## Spotlight *From p. 22*

to Castle Rock and the fields of Del Norte County. Goose Festival participants witnessed the growing population of Aleutian cackling geese each year and celebrated



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their recovery from near extinction as an Endangered Species success story. Today, the Aleutian cackling goose is a fully recovered species with a population exceeding 100,000. As the population grew, the geese expanded outwards to re-visit more of their original spring staging territory, and can now be seen up the Oregon coast and further south in northern California. The Humboldt Bay National Wildlife Refuge now hosts 80% of the geese during February and March and holds its own goose fly-off event.

Del Norte County is a special place to visit. Known as California's wild redwood coast, with approximately 80% of its land protected and undeveloped, it contains globally outstanding natural, biological and cultural diversity. The Smith River heralds as the nation's longest Wild & Scenic River, Lake Earl represents the west's largest coastal lagoon outside of Alaska, and headquartered here are Redwood National & State Parks conserving some of the world's most ancient redwood forests. Species abound with 423 bird and more than 1000 native plants. Indian heritage is deep and rich: more tribal members live on or near their original lands than anywhere else in California.

The **California Redwoods Bird & Nature Festival** promises a better festival and celebrates wildness in many ways. In early May, more birds will be migrating, courting, singing, and nesting in greater numbers. Flowers everywhere will be showing off their blossoms. Pink rhododendrons will be glowing in the redwood forests and wild azaleas perfuming the trails. The high country of the Smith River watershed will be more accessible. The Klamath and Smith rivers will still be full of water for boat trips. Last but not least: the weather will definitely be better—drier and warmer.

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Sandra Jerabek has loved and studied the wilds of Del Norte county for over 15 years. She is a founder of the original Aleutian Goose Festival.



Redding's Historic

# CASCADE THEATRE

Tickets and Information (530) 243-8877  
[www.cascadetheatre.org](http://www.cascadetheatre.org)

Presented by



Jefferson Public Radio



## The Punch Brothers featuring Chris Thile

April 20 • 7:30pm

Mandolin prodigy Chris Thile made his name making bluegrass music relevant for a new generation in the Grammy-winning band Nickel Creek. Thile's new band is called The Punch Brothers, taking their name from the Mark Twain short story, *Punch, Brothers, Punch!* Comprised of five young and fiercely talented musicians who are among the most in-demand performers in the worlds of bluegrass, folk, and traditional music — Thile on mandolin, Gabe Witcher on fiddle, Chris Eldridge on guitar, Noam Pikelnny on banjo and Greg Garrison on bass — the band has captured the attention of music lovers across genres.

“(Chris Thile) may well be the most virtuosic American ever to play the mandolin.” — *Washington Post*




## The Four Bitchin Babes

present *Diva Nation*

May 1 • 4:00pm

After seven recordings and nearly 20 years, the multi-talented gal pals that brought you *Hormonal Imbalance...A Mood Swinging Musical Revue!*, unveil their new entertainment destination — *Diva Nation...Where Music, Laughter, and Girlfriends Reign!*

Join this fabulous female folkestra for a royally hilarious musical journey as they navigate life in the nation...*Diva Nation*, that is! With their whimsical, hip and sophisticated girl-group harmonies, these hysterically funny and multi-talented musicians let loose on how the new

millennium has, in some cases literally, changed the face of The Diva! You can find her everywhere — in your office, your mall, your grocery store, she's cleaning up messes, and putting out fires, possibly from her own hot flashes!

Come celebrate the “Inner Majesty” in us all. Let your sense of humor be your ticket to a magical place where chocolate is a vegetable, wine is in the food pyramid, shopping for shoes is medicinal, and a girl can safely admit that she wears 100% cotton underneath it all! Take this enchanting excursion to *Diva Nation*, where all songs are sung with pride, attitude, and terrific accessories!





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2010

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Tickets: \$6 students w/valid ID; \$9 seniors 62+;  
\$10 general. No service charge for online ticket ordering.

Tickets also available at AIFF Box office  
on the plaza in Ashland until 4/7.  
Tickets at Varsity Theatre during festival.

